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THE NEW ART.

IT will hardly be disputed by the most argumentative of writers that the art of music is infinitely more popular to-day than it was a century ago. I would not point so much to the number of concerts which take place in London during the summer and autumn seasons, for it could be shown, perhaps, that their increase is not very much out of proportion to the increase of population; but I would rather dwell on the fact that the character of the audiences has changed even during the last few years. The other day I was reading some back numbers of the *Musical World* of 1837, and one of the things that struck me most was that, if the journal in question gave a fairly full list of the different concerts in London, the number of them which could be supposed to appeal to the public at large was very small indeed. The programmes of chamber concerts, for instance, were on very hard-and-fast classical lines, and I fancy the audiences which supported them were more or less special audiences composed of professional musicians and cultured amateurs in much the same proportion as the audiences of our Saturday "Pops." Apart from these chamber concerts, the specialist music-lover was given Gargantuan banquets of music by the Philharmonic Society, whose audience, as to-day, is largely a special one. Then there were the music festivals and the Sacred Harmonic Society's concerts, at which oratorio was performed; and these concerts, no doubt, attracted large numbers of the public, just as, twenty years later, the Handel festivals, when conducted by Sir Michael Costa, attracted their thousands. There was also the opera, appealing to the fashionable world for its support in the main, but drawing an audience of its own from the general public just as it does to-day. For a long while there were these two tributaries of the main stream of music, running in quite opposite directions: the orchestral and chamber concerts appealed to the special musical audience; and oratorio, opera, and, later, ballad concerts to the general public. Even within the last ten years the concerts in London might be divided roughly into popular and specialist, and the audiences of the Philharmonic, Richter, and, later, the London Symphony Concerts of Mr. Henschel, represented the extent to which the public was interested in high-

class music; and this support was not so strong as at first blush one might suppose, because a musical amateur of twelve or fifteen years ago generally attended all the orchestral concerts he could, and if you were a regular patron of the gallery or balcony or stalls at St. James's Hall, you found yourself in a family party, as it were, so well known were the faces. That is all changed now. You may go to the Queen's Hall on a Sunday afternoon, and you will see almost a different audience each time; and even at the Richter concerts and the other orchestral concerts of the metropolis you will find that the audience varies to an extent which I do not remember to have been the case when I paid my shilling or half-a-crown for admittance to the gallery of St. James's Hall some fifteen years ago.

It does not concern me to find the explanation of this fact, but I certainly do not think that the increase of the number of concerts can be considered the cause, but should rather be regarded as an effect of some other cause. Possibly it may be due to the fact that of recent years the character of the music itself has changed, and if I be pressed I should say that this change has been largely brought about by the Wagner movement since 1882. The purists among us have from time to time raised their voices in protest against the sensationalism of modern music, and doubtless in many respects that protest has had some reason; but to rebel against sensationalism without looking it squarely in the face and endeavouring to understand what it means is not the duty of a critic. One might just as reasonably ignore the real public feeling in the Dreyfus case, and imagine that all the troubles of our neighbours across the Channel have arisen from the mere imprisonment of an innocent man. The turmoil in France has more deep-seated causes than that, and Dreyfus, and *l'affaire* in general, is merely an irritant which has brought the inflammation to a head. So with our sensational music. Much as one may dislike some of its manifestations, it would be absurd to suppose that there is no cause for it beyond a desire to be eccentric at all costs, a desire to kick over the traces of art and pander to the tastes of the public. It is impossible, within the space of a reasonably short article, to trace the growth of music in its popular and specialist aspects, nor is it necessary for the readers of a

paper which is devoted to art specialism; and therefore I will only give a few brief facts which are sufficient for an outline, the rest being left to my reader's knowledge, which I do not wish to insult by mentioning facts in detail which must be already very well known.

In his prose writings Wagner was never weary of pointing out the divergence of music from its first folk-expression, and though many writers have affirmed that he was more or less of a special pleader, it must be admitted that the facts of musical history bear out his contentions. Whatever the origin of music may have been—whether it was the expression of an emotion, as some assert, or the desire of making beautiful patterns of sound, as others contend—it is certain that if we take up the thread of its history at a time when it had attained to the full dignity of an art, say in the days of Haydn and Mozart, we shall find that it was made for and enjoyed by the rich and cultured classes. At the same time there was always a popular music, but more and more this became a separate branch of the art; and the fact that the great composers have often used folk-tunes in their class-compositions has had no bearing on the popular appreciation of music, although the melodic character of folk-songs of a nation that has folk-songs of its own has always influenced the class-music of a composer belonging to it, as in the case of Dvořák, Tschaiowsky, and, as Mr. Hadow has pointed out, Haydn. But the music which Haydn made for his patron Esterhazy never became the music of the public. Mozart, again, wrote for the rich and cultured classes, and it may shock many of my readers when I say that the music of the Salzburg composer is less appreciated by the general public than that of any other composer. "So much the worse for the public!" you may exclaim. Well, perhaps so, but I am not concerned with denying or affirming the truth of that opinion. The one broad fact which must be borne in mind is that Haydn and Mozart, and the majority of the composers of that day, were practically kept by art-patrons, and their music had to be more or less addressed to the tastes of those art-patrons and their rich friends. Only in oratorio and opera, which appealed to the public because they had a basis of human interest, because their music was avowedly an expression of emotion, did either Haydn or Mozart reach a really large public, and to this day there are thousands who are moved by *The Creation* and *Don Giovanni* in comparison with the hundreds who admire the chamber music and symphonies of these composers; and I do not mind confessing that I am one of the thousand; that *Don Giovanni* and the numerous songs from Mozart's operas have the power to move me, whereas the chamber music and symphonies of the Salzburg master leave me comparatively cold, and seem to be cast too much in the fashion of the day to be real and vital to me now.

The art-patron certainly had his uses, but it was a good day for music when the composer refused any longer to take a position which was as ignominious as that of the private chaplain of eighteenth-century England. And the man who to-day appeals not only to class-musicians, but to the general public as well, was precisely the one composer who absolutely refused to be bound by any patron—Ludwig van Beethoven. I do not mention Handel here, because I am dealing only with instrumental music, for opera and oratorio have never been as far from the people as chamber and orchestral music. Beethoven, except at first, when he composed in the fashionable style of Mozart, always said what he wanted to say in his own way. He wrote neither for the class-musicians of his day, many of whom, as afterwards with Wagner, did not admire his work, nor for the average

man of the public, but just expressed all his thoughts and emotions in his music, and wrought it as well as he knew how. Unconsciously he addressed the people not of his day, but of future days, and in the biographies which throw light on his personal character and bent of mind we find that he always looked on the world with the broad gaze of the poet and idealist, to whom the sufferings, joys, and aspirations of mankind in general are the only matters of moment. The result of this broad vision is to be seen at our popular orchestral concerts, when the "Eroica" Symphony and the "Leonora No. 3" Overture are listened to with the keenest interest and delight by men and women who could tell you nothing about form and have not the slightest idea of the rules of harmony and counterpoint. It may be said that the modern appreciation of Beethoven only shows that the class-musician was some sixty years and more in advance of the public. I am sorry I cannot agree with that deduction, because all the writings which the musician has given to the world on the subject of Beethoven's symphonies invariably have claimed him as a class-musician, and have discussed his works from a specialist point of view. It is but of very recent years that Beethoven as a tone-poet has been properly appreciated by musicians themselves, and one of the first so to appreciate him was Wagner, whose writings are only just beginning to be known by the bulk of the intellectual public. And there was something appropriate in the fact that this appreciation of the poetic and emotional side of Beethoven came from the man who can be put side by side with him as a popular composer. In Beethoven's case this appeal to the public was unconscious, or almost so; in Wagner's, on the other hand, it was a very conscious act, and nothing is more interesting in all his writings than the pages which show that he was sure of the public's ultimate appreciation of his music.

It is necessary to say here a few words concerning that very public. Neither Beethoven nor Wagner would have dreamed of limiting his art-expression to Tolstoy's peasant; but the world is not divided into classes, so far as the appreciation of art is concerned. Rather should we classify the human being by his fineness of brain and nervous system. The dull sensualist of the lower classes roars the obscene music-hall song on his drunken stumble home of a night; the refined sensualist of the same nature spends his evening in much the same way—it is a difference of degree and not of kind. Again, education is supposed to achieve everything nowadays, but it will not give a commonplace man the real appreciation of commonplace things, though it may enable him to speak of them with facile, society chatter. And, conversely, the man of natural sensitiveness is not really less sensitive because he cannot make his manners and speech conform to the usages of good society. The more I see of the working and lower middle classes, the more surprised am I by their great natural appreciation of literature and music. I have met men who possibly eat peas with a knife, or perpetrate some other social solecism, and yet read George Meredith with the utmost interest, and can discuss the characters and their motives as well as the most expensively educated rich man. And I have met a man of this class whose greatest delight is in listening to his church organist play a Bach fugue, and yet the same man, I found in the course of conversation, is scared by the bogey of "classical music." It is to such men, in whatever class they may be, that music should, as it does, appeal, and such men form the modern concert audience because they are gradually finding out that much of the so-called classical music is not such a terrible affair after all. And, indeed, there is no reason

why music should not appeal to every man, supposing he has an ear, or, rather, a brain which can appreciate musical sound.

It is a commonplace to say that Beethoven began the modern expressive school of music, and it is not only a commonplace but inaccurate as well. The whole history of the art shows that it has always tried to be expressive, though at certain periods it has fallen into artifice which has well-nigh killed it for the time being. But, properly speaking, even these artificial periods are links in the chain of progress. The vocal complexities of the early Italian school of church composers and madrigal writers did much for the extension of the technique of the art, and in due course reacted on absolute instrumental music, which also absorbed much from the dance and again from vocal music, a special characteristic of more modern art. There has never been the end of one school and the beginning of another, as some writers affirm. Beethoven might be said to have been the climax of Bach and Mozart. Then Wagner himself has been called the last of the classical composers, the end of a school; whereas, just as Beethoven made Wagner possible, so Wagner has made Tchaikowsky and the modern symphonic-poem writers possible. The chain of composers would be incomplete if a single link were missing; even the much-abused Mendelssohn did something with his "Songs without Words." And it is this fact which those who protest against sensationalism invariably forget. Music has not stood still with Wagner. Tchaikowsky, Dvořák, Richard Strauss, and Rimsky Korsakov—all are labouring to extend the expression of music as a language; and though their labours may seem abortive, it must be remembered that twenty years and less ago the same thing was said of Wagner himself, and of Beethoven, too, in his day. But the one characteristic of music since Beethoven is that it has become more and more a universal language, and not an amusement for specialists. And the extraordinary thing is that the art, while appealing to the layman with a strength which the specialist of a hundred years ago would not, and could not, have believed, has grown not more simple but more complex; and yet with all this complexity the art has never ruled so large a kingdom, for the simple reason that it does try to express something, and so appeals to the public with a directness which much of the older specialist-music did not attempt.

EDWARD A. BAUGHAN.

THE LATEST PARIS OPERA.

MUSICAL Paris was in a state of some trifling excitement anent the new opera prepared for its delectation by Messrs. Paul Vidal, Emile Bergerat, and Camille de Sainte-Croix; but the excitement has probably subsided by now. The new work was produced towards the end of the old year; and it is at this time, probably, reluctantly marching along the highway that leads to the limbo of second or third rate art. For the first hearing showed it to be second or third rate work, and subsequent hearings only confirmed the first. Although both the composer and his librettists are personally popular with the writers of the Parisian Press, no one could be found to praise their achievement, or rather, every critic damned it with the faintest of faint praise. There is no better critic than M. Bruneau—none, we believe, more desirous of being perfectly honest and impartial, none, at the same time, more keenly desirous of encouraging a genuine talent; and all that M. Bruneau could find to say was that the collaborateur had tried to do a

certain thing and had undoubtedly succeeded. That he did not think the certain thing of a high order of art, or art at all, was made quite plain. So it drifts towards oblivion, and would not at this time of day be worth the trouble of discussion did it not reveal, or, at any rate, show with greater distinctness than had been seen before, the tendency of French music, and especially of French operatic music, at the close of the nineteenth century. In fact, it throws light not on French music merely, but also on everything that *fin de siècle* France is willing to call art.

Although Attila the Hun is not mentioned in the musical dictionaries, there are other sources of information from which one may learn something of the man, his doings, and his times. Suffice it to remind our readers, who, of course, know all about him, that he was a ferocious barbarian chief, that his times were amongst the rowdiest recorded in history, and that his camp in war-time was filled with gentlemen whose notions of politeness and methods of settling disputed questions were not precisely those of the Peace Society and the Russian Tsar, and might be said to compare rather unfavourably either with those of the East-end of London or those of mid-century Western America at its worst. Well, Messrs. Bergerat and Camille de Sainte-Croix wanted to turn an incident in which the Hun played a part into a libretto for M. Vidal. So they took Attila, and they washed him, and they combed his hair, and they dressed him in the latest Parisian fashion, gave him a clean pocket-handkerchief, sprayed him delicately with a sweet scent out of a pretty little bottle, and they set him on the stage. Then they took his followers in hand, and said: "You may affect a little hearty roughness, just to show the period you come from; and you may talk about eating and drinking and hunting as the principal occupations of life; but mind—no impropriety, no horse-play, no hurting the feelings of those refined persons the principals in the opera; and it will be better if you can show just a little sympathy if anything dreadful should occur." Then they took a young gentleman of unexceptionable character and charming manners from the Boulevards, and called him Gautier, and told him he was a hostage of Attila's, and that he must fall in love with any lady he might meet on the stage, and that he must express his love in the neatest and most generally approved Parisian phraseology. They took another similar young gentleman, and called him Hagen, and told him to behave even as Gautier had been told to behave. Then they went in search of a heroine, and we should be sorry to say where they found her. But find her they did, and they told her to lie, and to fall in love, and to express her love, just as young ladies do in the quarter whence she came. And then they said the curtain might be rung up; they were ready.

It is the expected that happens on the French opera stage; and *La Burgonde* (which is the name of the new production) provides no exception to this excellent rule. The two young gentlemen and that unvenerable old *roué*, Attila, all fall in love with the young lady, who is named Ilda. Gautier is the happy man; he bolts with Ilda; Hagen turns traitor, and offers to capture the erring couple on condition that he shall be given as wife any young lady he may choose. He does capture them; and Attila, on learning Hagen's choice—none other, of course, than Ilda—says he may go hang, that he wants Ilda for himself. Gautier is condemned to death, but Hagen, finding himself sold, generously, if a little late, helps him to free himself, and happily gets killed; Ilda thoughtfully stabs Attila; and all ends happily. And this is the whole story. We would not willingly be thought

capable of trifling with our readers, and we repeat, this is the *whole* story. Of course, there is a ballet thrown in; but in a French opera that goes without saying. For the rest, there is not a deed, nor a word, nor a sentiment, which is not, by its elegance and loftiness, worthy of the Moulin Rouge. We could easily quote a score or more of passages to prove this; but it would occupy a lot of space; and any one who thinks we exaggerate can buy the book for a franc and ascertain the truth for himself.

Now, to such a drama what sort of music could be expected? War music—vigorous, stirring music like that of the beginning of the first act of *Lohengrin*—there could not be, for war is hardly mentioned. Honest, passionate love music—say, even as good as the love music of *Faust*—there could not be, for honest, passionate love is never mentioned. What then? Well, we need only say that the music is appropriate to the drama; and the drama being entirely suitable to the music-hall, the music also is entirely suited to the music-hall. Theme after theme—using the word theme only in its technical meaning—simply reminds one of the music-hall melodies which have been rolled from the barrel-organs and street-pianos into the agonised ears of London. Nothing more vulgar than the tune of the song about the sword has ever been heard in a music-hall, where there have undoubtedly been heard a great many infinitely better tunes. The climax to the first act is a duet beginning "O Dieu du jour"; and the composer evidently thought it fine, for he uses it to wind up his opera. And the melody of it we declare to be tame, colourless, meaningless, without beauty or strength to recommend it to the place given it. This is all that can be said about the music. To such music criticism has really nothing to say: it lies outside the domain of criticism; if we are to criticise such stuff we shall have to write analytic programmes for the songs sung on the London music-hall stage. M. Vidal was given no chance to write fine music, and he, with apparent willingness, took advantage of the fact. He has not written fine music; and when there was an opportunity of doing something at least passable he has rigorously re-trained himself from using it.

Now, is it not an odd thing that such an opera—an opera based on such a libretto, and containing such music—should at this time of day be produced with immense pomp and circumstance in the National Opera of France? President Faure was present at the production; all the leaders of Parisian society were there; President Faure, according to the Paris papers, sent for the composer and "complimented him on his score"; the leaders of society enthusiastically applauded him. That things operate in a bad way in England is a melancholy truth; but at least in England we have as yet been spared a spectacle so melancholy as this. The compliments of the President and the plaudits of the society leaders will not save the new work from its fate; but they, taken in addition to the fact of such an opera being produced at all, reveal the tendency of French music and French art generally, to which we alluded at the beginning of this article. That tendency is to regard art entirely—to a degree not dreamed of in any other European country—as something pretty to beguile the hours between dinner and bedtime. Anything will do so long as it amuses by its rhythm or colour. Apparently life arouses in the Frenchman no emotions which seek expression in art; apparently he sees in nature nothing noble; apparently he has lost, or is fast losing, all love even for splendid decorative work. Everything is running to mere prettiness and daintiness; and nothing is given as a relief to these, save occasional ugly and

startling effects, which are thrown in as a bitter sauce is served with some dishes to stimulate the appetite. In music the road to nowhere opened out by Meyerbeer is the road taken by composer after composer; they run hastily along it, find themselves finally in nowhere, and naturally are heard of no more. Even the younger men who start with lofty notions seem destined to take that road sooner or later. They treat the most sublime things in the inevitable pretty manner. A few weeks ago the Paris *Figaro* published a setting of the Lord's Prayer, by a young composer of whom it spoke very highly. Would it be believed that passages in the setting of the finest prayer in the world might have been lifted out of Mr. de Lara's *Garden of Sleep*? The case seems hopeless for French music.

We have omitted to mention the artists who took part in the performance of *La Burgonde*. The principal was M. Alvarez, who sang at his worst, and did not act at all. Hagen was taken by M. Noté, who sang innocently, and also did not act at all. Neither did Mlle. Breval, as Ilda, act at all; and she sang passably. As for Attila, one could not but be sorry for him. He was made to look a ridiculous figure, and the passages given him to sing could not have been sung effectively, or indeed audibly, by any voice given to man. And finally, the whole stage management was slovenly to an extent for which not even Covent Garden at its worst had prepared us. The ballet and chorus did what they liked; the scenery was ugly; and the lights seemingly managed, or rather, mismanaged, themselves. It was a dreadful evening, and we shall never forget it.

THE INCORPORATED SOCIETY OF MUSICIANS AND ITS FOURTEENTH ANNUAL CONFERENCE.

THE I.S.M., like many another body, has ideals and even possibilities higher than anything it has yet achieved. But in criticizing its measure of attainment we are perhaps too apt to dwell and to enlarge upon its shortcomings instead of upon the work it has accomplished, or the amount of vitality it shows.

We perhaps have attended a sectional meeting and have come away saddened—nay, humiliated. We peruse the programmes presented in every part of the kingdom, or follow the "Literary and Artistic" leadings as set forth from month to month in the pages of the Journal. We examine the Questions Book or the Authorized Edition of the pieces set for examinations. We hear of examiners in a humble upper room, solemnly donning gorgeous robes before interviewing terrified schoolgirls, or of a standard of "Pass" not higher than that of other less disinterested organizations. We read of a scheme of registration which many think impracticable as well as undesirable. We try to believe in the benefits of incorporate action in problematic crises, and we dream of a general millennium for professional musicians.

At the conferences the members hear papers and addresses at the meetings they attend, and take part in debates and discussions, hampered by environment and by the consequences of impromptu criticism. The conclusions are necessarily very inconclusive, as at all similar gatherings, the audience is sadly thinned by the stress of many meetings or the attractions of a new part of the country, and the question must often arise in the minds of those who have not attended a conference, "What is the use of it all?" The only honest answer is fortunately a conclusive one, although it bears a somewhat Scottish character, "Go and see." At the conference

you will experience a real consciousness of unity and of the possibility of united action, even to the extent of setting a somewhat untidy house in order.

In the eyes of the general public the I.S.M. is in evidence chiefly through its great and growing scheme of examinations. Some pungent criticism in the Press directed attention lately to a weak spot in the armour of the Society—neither so weak, it is true, nor so large as similar spots in similar schemes, and doubtless contracted in the well-known process recommended as “creep before ye gang.” The ground of reproach has been removed by the action of the general council in deciding that in future no teacher may derive any benefit under the name of commission or expenses from the fees paid by the examination candidates.

Indeed, it is no secret that the Questions Book itself is in the balance, as well as the singular use to which it is turned in drawing up examination papers. Well-wishers of the I.S.M., who were reassured by the result of the commission question, can only desire one issue. In such matters the usually inexorable laws of ethics work in an unusual order. Singleness and honesty of purpose as well as absolute clean-handedness are indispensable; but of even more importance is the exercise of sense.

So much for the utilitarian aspects. But who can adequately measure the charm of making new friends, of renewing old friendships, of meeting men whose names are familiar, and whose work has attracted, interested, and instructed you? The writer owes one of his most valued, most stimulating, friendships to a previous Conference, and has nothing but good to say of occasions which, if time, means, and health permit, give one the opportunity of meeting in friendly intercourse, in interesting and instructive discussion, in the seriousness of a business meeting or the somewhat less guarded seclusion of the smoking-room, such men as those whose names tremble at the end of his pen. Workers for music and for her fair fame are not confined to the largest and most influential centres; and a conference where one is made to realize the earnestness and ability of fellow-workers in all parts of the country cannot fail to exercise a most beneficent influence. We all require to be taken out of our daily round, our common task, from time to time, and nothing will send a musician back to a year's work with more heartening than a visit to the Annual Conference of the I.S.M.

The Fourteenth Annual Conference, held at Plymouth, January 3rd, 4th, 5th, and 6th, 1899, was distinguished by the princely hospitality lavished on the members by the municipal authorities of Plymouth and of Devonport, and by the four recitals in which Professor Prout lovingly unfolded page after page of his “Musician's Bible”—the Forty-eight Preludes and Fugues—to the large number of members who took advantage of his invitation to meet him every morning at 9.30. Those who dream that age can wither or repetition stale do not know the “48” or Dr. Prout. The sympathetic surroundings acted on the beloved Professor like a charm, and it may well be doubted if the B major Fugue in the second book, its interpreter, and its surroundings, ever worked the one upon the other with a more perfect result than in the Law Courts, Plymouth, on January 6th, 1899. As the last chord of the forty-eighth Fugue was played the audience which crowded the hall rose to its feet, and gave Dr. Prout such an ovation as he will not soon forget. The legal *genius loci*, undisturbed by the eminently logical compositions of the hard-headed, big-hearted old cantor, was scandalized by the storm of cheers, and fled in horror at a sacrilegious attempt to raise “For he's

a —” On Tuesday, the 3rd January, after the first of Dr. Prout's Bach Recitals, the Conference was opened in the Corn Exchange. The Right Worshipful the Mayor of Plymouth presided, while Mr. Chadfield, the General Secretary of the Society, read the annual report, and the Chairman of the meeting, Mr. W. H. Cummings, delivered an address on “Our Responsibilities as Professors of Music.” At a meeting in the afternoon in the Law Courts, Mr. S. S. Stratton, of Birmingham, opened a debate with the proposition “That the time has arrived when the recognition and support accorded by the municipalities of this country to literature and painting should be extended to the art of music.” The members were thereafter entertained to afternoon tea in the museum by the President and Council of the Plymouth Institution, and in the evening the Mayor held a reception in the Guildhall, which was a most distinguished success in every way. On Wednesday, the 4th January, the forenoon was devoted to a meeting in the Law Courts, over which Dr. Culwick presided. Dr. F. G. Shinn delivered an address on “The Training of the Ear,” which was highly appreciated by those present. In the afternoon the members turned out in full force to take advantage of the Mayor of Devonport's invitation. By permission of Admiral Fremantle the party had the privilege of visiting the dockyards, the warships, gunnery depôt, etc., and before their return to Plymouth they were most hospitably entertained in the Guildhall. In the evening an excellent programme of choral and orchestral music was submitted in the Guildhall, Plymouth, by the combined societies of the Three Towns (240 vocalists and 60 instrumentalists), conducted by Messrs. Binding, Bradbury, Faull, Moreton, Weekes (who took the place of his father, the widely respected Dr. Weekes, incapacitated by illness), and Winterbottom. The organization of such a concert can have been no light task, and its satisfactory issue was one of the most notable features of a notable Conference.

On Thursday, January 5th, after a special service in the old church of St. Andrew, conducted by the Ven. Archdeacon Wilkinson (organist, Mr. H. Moreton), the members met in the Law Courts under Dr. Alfred King's chairmanship to hear and discuss Mr. Frederic James's address on “The Influence of Prejudice upon the Present state of Musical Art.” In the afternoon the sun visited Plymouth for the first time in the course of the week, and a large number of members assembled to hear the Rev. S. Baring-Gould's most interesting paper on “The Folk-Music of the West of England.” Mr. Baring-Gould confined himself to the folk-music of Devon and Cornwall, and described how much valuable material had been barely saved from oblivion by himself and friends interested in the subject. Delightful examples illustrating the lecturer's remarks were contributed in the shape of solos, duets, quartets, and choruses, under the direction of Mr. S. Bradbury. In the evening a concert was given in the Guildhall by the Plymouth Conference Choir, at which also the St. Andrew Quartet, the Trombone Quartet, and various soloists assisted. A dance followed in the Corn Exchange.

On Friday, the annual general meeting was held in the Law Courts, at which different items of business and procedure were discussed and settled. An encouraging report was submitted of the Society's all-important undertaking—the Orphanage, and it was resolved to use every endeavour to extend its capacity for good and to consolidate its financial foundation. An interesting fact transpired, viz. that in pursuance of the principle that the privileges of the orphanage be not confined to members of the I.S.M., the number of orphans at present in the

home who are entirely unconnected with the Society happens at this time to be exactly equal to that of those whose parents had been members of the I.S.M.

It was agreed to hold the next conference at Scarborough in January, 1900, and Sir F. Bridge, Mr. F. H. Cowen and Mr. W. H. Cummings were elected chairmen. Dr. Weekes was elected chairman of the general meeting to be held at the conference.

After an appetizing trip up the Tamar among the warships, and a visit to Mount-Edgcumbe Park (by the courtesy of the Earl of Mount-Edgcumbe), the members sat down in the evening to the banquet in the Guildhall under the genial "chair" of Mr. W. H. Cummings. Professor Prout proposed and the Mayor of Plymouth responded to "The Mayor and Corporation of Plymouth and of Devonport, and the District Council of East Stonehouse"; the Mayor of Devonport proposed and Admiral Sir E. Fremantle responded to "The Navy, the Army, and Reserve Forces"; Mr. W. H. K. Wright proposed and Mr. Chadfield responded to "The Incorporated Society of Musicians." Other toasts followed, and the evening was further enlivened by the performances of the Royal Naval Band under Mr. E. Binding.

DER BÄRENHÄUTER.

SUCH is the title of Siegfried Wagner's comic opera, performed for the first time at Munich on Sunday, January 22nd. When *Rienzi* was produced at Dresden, in 1842, Wagner was twenty-nine years old; Siegfried, the son, brings out his first work at the age of twenty-seven. He certainly commences his career as a composer heavily handicapped, and this much must be said, that in writing for the stage he shows no little courage. It is not possible, of course, to judge a work of this kind from mere perusal of the vocal score. The book, however, may be described and commented upon; while even of the music this vocal score gives a fair, if not full, glimpse.

In Grimm's "Bearskin" is told the story of the young fellow who, returning from the wars, finds his parents dead. He has no money in his pocket, and sets out on tramp. He meets with a stately stranger, whose cloven foot, however, reveals his identity. After some conversation, wealth is promised *ad lib.* if, for seven years, the Idler leave hair uncombed, his nails uncut, and his Paternoster unsaid; but, if he die within the time specified, the stranger will claim him as his own. On parting, the devil gives him a bearskin, and a coat, the pockets of which, when put on, are filled with gold. In the course of his wandering our "Bearskin," for thus is he called, meets an old man whom he helps with money, and who in return offers him one of his three daughters—wonders of beauty—as wife. He chooses the youngest, takes a ring off his finger, breaks it in half, gives her one, and keeps the other. But he must first wander for three years. The seven years expired, he is able to present himself to his bride in his proper human form. This story has been reinforced by additions from another Grimm tale, and also added to by Siegfried Wagner himself. The latter, somewhat after the manner of his father when he wrote *Rienzi*, seems to have aimed at sensational effects. In *Der Bärenhäuter*, the devil takes Hans down to hell, and makes him chief stoker. He has to keep well alight the fires over which are suspended the caldrons containing the souls of those who have sinned on earth. The devil leaves him for a time, and during his absence Hans, for this is his name, engages in the pastime of dice-throwing with a stranger, who, as the "Wanderer" before Mime, suddenly appears

before him. Hans as yet has received no money from the tempter, so he stakes the souls over which he has charge. He loses: the souls are released, and the stranger departs, telling Hans how he is, by sanction of higher powers, ensnared by the devil, and how, if he atone for his sin, and lead a good life, joy will be in store for him. Now, the terrors of hell may seize hold of if a strong appeal—as, for instance, in Dante or *Hamlet*—be made to the intellect and the imagination, but any attempt at a realistic presentation of the place of torment can scarcely be successful. Then in trying to make the devil familiar, and even amusing, as in the old miracle plays, the composer makes him swagger about somewhat *à la* Berlioz, or even *à la* Offenbach; Goethe's tempter is easy-going and familiar enough, yet still a dignified devil. And what can be said in favour of the manner of St. Peter—for such we learn from his own lips to be the name of the stranger—and of his method of appeal to Hans? If the devil and the saint are meant purely as legendary figures in a comic opera, then the situation is, at any rate, frank; though, perhaps, of somewhat doubtful taste. But from the final chorus it seems pretty clear that the opposition of the powers of good and evil, and the victory of the former over the latter, are to be taken—as in *Tannhäuser*—seriously, in which case, the saint's talk and dice trick seem unbecoming. Of his music mention will presently be made. In the second act, Grimm's "poor old man" becomes a "Bürgermeister," who drinks heavily. The scene with him in the tavern (Act 2) is intended, we presume, for comedy, though it is of rather a ponderous sort.

A third accretion to the Grimm tale is the storming of the Bavarian fortress, Plassenburg, by Wallenstein, and the defeat of the Imperial general. The stranger meets Hans again in the third act. The happy man, now restored to his former appearance, is about to fly to his beloved one, when the stranger warns him first to hasten to Plassenburg and give notice to the garrison of the approach of the enemy. Hans does so, covers himself with glory, and, the hero of the day, meets his Luise. With a hymn of general rejoicing the opera comes to an end. This military episode seems lugged in at the end for the sake of a noisy finale likely to please the groundlings; for the story itself it seems quite unnecessary. In connection with it there is a reference to Bayreuth, which of course will not pass unnoticed by the gods at Munich.

Passing from the poem, I come to the music. There is a long overture. Wagner, it is true, wrote a long one to his *Die Meistersinger*, but in it the important subject-matter is well balanced, the structure clear, and the workmanship superb. The son, on the other hand, seems to us to crowd even his long movement with themes, not all of prime importance, to weary rather than whet the ear in his treatment of them, and to produce many cheap effects. The commencement of the closing cadence reminds one for a moment of the *Meistersinger* overture. Now as regards reminiscences of his father—I am now taking the whole opera into consideration—no one, I think, can play the work through without constantly being reminded more or less directly of Richard Wagner. Of course, it will be said that this is inevitable. M. Siegfried, from the day of his birth, was influenced especially by the *Ring*, *Meistersinger*, *Tristan*, and *Parsifal*. What other music he heard in his young days I know not, but feel pretty safe in supposing that the above works must have become familiar to him. We know that he has made a special study of his father's operas and music dramas; that his ambition is to conduct all of them. What more natural, then, than to find strong traces of their influence?

Sometimes it is a phrase, or figure; sometimes the sequence of harmonies, or character of recitative; even that turn, so characteristic of Wagner, which we find from *Rienzi* to the *Ring* is not wanting. I could cite many a passage in support of my statements, but feel that it is quite unnecessary; those who look will find them without difficulty. Yet, although every allowance should be made in such a special case, I still think that the composer should have shown a little more power of self-criticism. But, side by side with these excursions, so to speak, into his father's territory, there are themes which strike us as commonplace, not to say vulgar. Take, for instance, the one typical of the celestial visitor, which is heard when he first appears before Hans. It is like a phrase from an ordinary chorale. The "Luise" theme, again, scarcely rises above the mediocre. Also, the phrase which accompanies the words of Hans, "Wie klingt das anders," in Scene 6 of Act 2, was certainly not made in Germany. And, once more, the tone-picture of the lower regions in Act 1 strikes us, for the most part, as belonging to the order of melodrama; many of the effects are of a cheap, flashy kind. I am full well aware of the composer's intention—following in this respect in the wake of Humperdinck—to introduce melodies of popular character, but these should have charm, and be treated in refined manner; and this, I maintain, is not always the case.

The style of the accompaniment in recitative passages often seems sketchy; it is undoubtedly well to aim at simplicity, only the latter must not be lacking in interest. Then, again, the music is too much on one level: there are few exciting workings up to a grand climax; this is especially noticeable in the concerted music.

The composer has shown much skill, and there are no doubt many effective pages in his work, but *Der Bärenhäuter* lacks strength and originality. Such, at least, is the opinion I have formed from reading the vocal score. The singularity of the story, and the name of the composer, may gain for it a certain popularity, but I doubt whether it will enjoy long life.

J. S. S.

LETTER FROM LEIPZIG.

THE past year procured for us, towards its close, still much keen enjoyment. First and before all must be mentioned the excellent performance of Mendelssohn's *Elijah* at the ninth Gewandhaus concert. Herr Dr. Felix Kraus sang the prophet's music in excellent manner as regards the second part; whereas in the first he did not fully realize the character. Frau Meta Geyer (the principal soprano vocalist) and Frau Craemer-Schleger (contralto) deserve all praise; the tenor, Herr van der Beek, was, however, anything but satisfactory. Chorus and orchestra, under the direction of Herr Nikisch, acquitted themselves admirably of their task; the subordinate vocal parts were also entrusted to good artists. The young *Thomaner*, Werner Klemm, sang his solo part excellently.

The tenth Gewandhaus concert opened with Hermann Goetz's overture to *The Taming of the Shrew*, the weakest number of an opera justly held in high esteem; in a concert it could, therefore, only produce a moderate effect. Next came the aria, "Die Kraft versagt," from the same work, sung by Fräulein Elisa Wiborg. In this, and afterwards in the rendering of *Lieder*, one missed inward warmth and depth of feeling, yet her pleasing voice, pure intonation, and clear enunciation deserve recognition. Herr Alexander Siloti was the instrumental soloist of the evening, and he performed Tschai-kowsky's Concerto in B flat minor, a work of somewhat brutal outline, in true *bravura* style. Haydn's Symphony in B flat, and the *Freischütz* Overture completed the programme. The performance of the

symphony, strange to say, was lacking in precision, the result, probably, of the frequent vacillation of *tempo* to which the conductor is so addicted. The ever-welcome Joachim appeared, as usual, at the New Year's concert; he performed concertos by Mozart and Bach, and, by way of encore, some Bach solos. The mastery and individuality of Joachim are so well known that it would be foolish to enter into detail. The concert commenced with a charming organ piece by Carl Piutti, interpreted by Herr Homeyer in masterful manner. A most successful rendering of Beethoven's C minor Symphony added to the enjoyment of the evening. It is consoling to find that Herr Nikisch has returned to a natural conception of the work, whereas formerly, by marked changes of *tempo*, he gave to it quite a strange physiognomy. A few days before this concert, Joachim, together with his associates, Halir, Wirth, and Hausmann, gave his second Quartet *soirée* in the town *Kaufhaus*. They performed a genial and seldom-heard Haydn Quartet in C, also Beethoven's great Quartet in a minor, and, it need scarcely be added, most excellently.

At the seventh Liszt-Verein concert, Herr Capellmeister Felix Mottl conducted, as chief numbers, Liszt's "Die Hunnenschlacht" and the "Mephisto Walzer," and in the rendering of these works he made the most of the military orchestra under his direction. The monologue of "Bran," from Max Schillings' *Ingvalde*, sung by Herr Gerhäuser, from Carlsruhe, met with lively opposition, which, considering its tediousness, was not to be wondered at. With Frau Mottl, Herr Gerhäuser also sang the Dido and Æneas duet from Berlioz's *Les Troyens*, a thoroughly well-sounding piece, though not of any special importance. The renderings of *Lieder*—Liszt's "Loreley," Mozart's "Cradle Song," and "Clärchen's Lied," from *Egmont*—did not excite any warmth, for they bore too many traces of reflection; and, besides, the accompaniments were played with marked affectation. The public, nevertheless, claimed an encore. Finally must be mentioned a violin concerto by Gustav Strube, interpreted by Herr Alfred Krasselt. The name of the composer was new to us, whereas Herr Krasselt, a pupil of the Leipzig Conservatorium, has long been known as a *virtuoso* of the first rank. Yet, in spite of his excellent playing, he failed to create much effect, and for this the fault lay entirely with the somewhat unripe work which he had selected.

The fifth Philharmonic concert, under the direction of Herr Hans Winderstein, was most enjoyable. It commenced with an excellent performance of Handel's *concerto grosso*, with two *obligato* violins and *obligato* cello, in D major, which raised a storm of applause. Frau Emilie Herzog, Koyal Court Opera singer from Berlin, followed with the aria "Martern aller Arten," from Mozart's *Entführung*, and triumphed over all its colossal difficulties. She sang afterwards, and with equal success, *Lieder* by Strauss, Hugo Wolf, and Adolf Jensen; though we could have well done without the one by Wolf, which was so strained and unnatural that it made one feel quite restless. Fräulein Vera Sastratskaja, from Odessa, was the second soloist of the evening. She has studied here at the Conservatorium, but her performance of Carl Reinecke's Concerto in C major proved that she is far beyond the pupil stage; she played with such success that she was compelled to give an encore. We heard, in addition, Beethoven's "Leonore," No. 3, and Reinecke's *Fest-Ouverture*, "Friedensfeier"; the latter work was conducted by the composer himself, who, as indeed is always the case when he presents himself before the public, was greeted with enthusiasm.

The sixth Philharmonic concert was less enjoyable. A symphony was produced by Ferdinand Pföhl, musical critic of the *Hamburger Nachrichten*. It is of inordinate length, and the composer aims constantly after instrumental effects, but there is an utter lack of plastic thoughts and logical development. Unfortunately, Herr Pföhl, a conductor without any experience, conducted his own work. The reception was of a very mixed kind, for amid the pre-arranged applause, hissing was distinctly heard. Frau Teresa Careno played Tschai-kowsky's Concerto in B flat minor and Liszt's Hungarian Rhapsody with her accustomed *bravura*; and in addition to the compositions named, Cherubini's *Abencerrage* proved a welcome addition.

LETTER FROM VIENNA.

THERE was the usual suspension of musical life at Christmas and at the turn of the year. After A. Dvůřák's symphonic "Heldenlied" the Philharmonic Society produced likewise for the first time, Bizet's symphony, "Roma," composed at Rome about 1857, which, with all its romantic glitter, falls in grandeur so far short of its proud title that a *quid pro quo* in the matter of the name and of the domicile seems probable.

Handel's *Deborah* was given for the first time in Vienna by the Society of Musicians, in first-rate style, thanks to the initiative and painstaking direction of the energetic conductor, R. von Perger. Much of the success must undoubtedly be attributed to the condensed version by the celebrated Handel biographer, Fried. Chrysander. The chorus was the Singverein, and the chief solo parts were admirably filled by our excellent concert-singer, Fräulein Marie Katzmayer, Adrienne Osborne (of the Leipzig Opera), Dr. Felix Kraus and Herr Pacal.

Gustav Grube gave a concert with his own compositions, including a fluently written and well-scored symphonic poem, "The Huntsman's Bride," fragments of a "Heroic Symphony," and a bright and pleasing Pianoforte Quintet in F, which was played by the eminent pianist Frau Natalie Duesberg and the other members of the Duesberg Quartet, besides a number of songs.

At a Beethoven Concert given by the Tonkünstlerverein, in memory of the master's birth, a selection, consisting chiefly of unfamiliar and practically unknown works, included the Sextet for wind (Op. 71), six canons, six people's part-songs from the series dedicated to the English amateur and publisher, Thomson, and the trio for pianoforte, flute, and bassoon. The canons, which were exquisitely sung by a female chorus, under the baton of Eusebius Mandiczewski, the new president of the society, achieved quite a sensational effect. The people's part-songs likewise contain beauties of a high order. Such numbers as "Die Elfen," "Der Traum," "Mir träumt," should be on the repertoire of every high-class vocal union. The trio was written in 1788 for the excellent amateur family Westerhold. The flute player, Westerhold, junior, was so celebrated that Napoleon I. offered him 4,000 thalers for one evening performance before his guests, but this was refused by the family, because, as amateurs, they only played when and where they chose. The daughter (pianiste) is said to have been Beethoven's first love.

The sale of two curious Wagner autographs was lately announced. One is a first violin part six pages, of the overture, "Polonia," and the other a violoncello part, three pages, of the overture "Columbus." The bulk of the manuscripts of these two works, dating from Wagner's youth, remained at Paris until after the last Franco-German war, and were then sent to Bayreuth. Charles Malherbe, member of the staff of the Paris *Ménestrel*, possesses in his famous collection the quartet parts of these two overtures.

A Johann III. has to be added to the Strauss dynasty of waltz and operetta celebrity in the person of the son of Eduard, brother of Johann II., composer of the "Blue Danube" Waltz. The first-named made a successful *début* at the Theater an der Wien with an operetta—which, indeed, aims rather at comic opera—entitled *Cat and Mouse*, being a version of Scribe's famous *The Ladies' Battle*. Mmes. Mattausch, Ottmann, Biedermann, Kovacs, MM. Joseffy, Blasel, and Streitmanner filled the principal rôles. Some of the most "taking" numbers have been published by Doblinger. Johann II. drew an enormous and most enthusiastic crowd to the large Musikverein, where he conducted with youthful nimbleness, in spite of his seventy years, a new quadrille of popular melodies, "Klänge aus der Raimund Zeit," and his new "Imperial Jubilee March," which is certain to become a general favourite. A new "Jubilee Waltz," by Eduard Strauss, met likewise with much favour. In response to his offer of a prize of 2,000 florins for the best *scenario* of a ballet, the same famous Johann received no fewer than 718 manuscripts. The prize was allotted to "Cinderella," by Kollmann, of Salzburg, a hitherto unknown name. Strauss has already started on his work.

Wanted, at the Imperial Opera, a solo viola with viola

d'amore. The competition is fixed for the 14th February, at 10 a.m. Offers to be sent in not later than the 8th ditto.

J. B. K.

ERRATUM.—The paragraph on page 7 of our January number should run:—"Only Josef Joachim . . . clings to the classical, and scored some of his special triumphs with Brahms's three string-quartets."

OUR MUSIC PAGES.

F. E. BACHE'S *Barcarole*, Op. 15, No. 4, has been selected for these pages. Music thus entitled sets one thinking of Venice, of gondolas gliding along the romantic waterways of that quiet, fascinating city, of the songs of gondoliers, and of the splashing of oars. It does not require deep learning to write a piece of this kind, but a composer must have taste and be able to invent, as it used to be called in the olden days, a melody of pleasing yet tender character. Care, too, must be taken with the accompaniment, which must be light and graceful. Sometimes, as in more than one passage of the piece now under notice, it may indulge in a little bit of melody of its own, yet it must never become too prominent. The Bache *Barcarole* meets all these requirements, and it is, moreover, pleasant to play.

Reviews of New Music and New Editions.

Pianist's Handbook: A Theoretic Companion to Practice.

By FRANKLIN PETERSON, Mus. Bac. Oxon. Part I. (Edition No. 10101; price, bound, net, 1s. 6d.) London: Augener & Co.

THE pianoforte, says Mr. Peterson in his opening chapter, is "the commonest musical instrument, the most easily studied, and most generally appreciated." An it is because it is so common, so easy to learn—*i.e.* after a fashion—that there are so many indifferent, not to say bad, players. A "Companion," therefore, like the present one, with its practical information imparted in a pleasant manner, ought to have a wide circulation, and thus help to bring about a better state of things. A brief description of the contents of this Part I. will best show the kind of "Companion" we recommend to players. Chapter I. deals with "The Pianoforte." The very imperfections of that instrument, particularly its lack of sustaining power, may be, as stated, of advantage; for in trying to counteract them, a student who really wishes to play well will take extra care in the important matters of touch, technique, and phrasing. A brief description of the mechanism of the instrument, with illustrations from Mr. A. J. Hipkins's "History of the Pianoforte," is most useful; by understanding it, a player will feel the importance of touch; the effect of the blow of a hammer on a string depends upon the action of the finger, which differs according to the effect desired—loud, soft, sharp, or lingering, etc. And this, says Mr. Peterson, is "entirely under the control of the player," by which he, of course, means, under that of one who has been properly trained. Chapter II. is entitled "Technical Studies—Practice of Exercises." The material for practice is to be found in so many tutors, manuals, and studies that our author confines himself to hints. He wisely warns players against placing faith in the mere repetition of finger exercises; the brain must work as well as the fingers, otherwise "the hundredth repetition shows no advance on the tenth." Mere mechanical repetition may,

indeed, lead to retrogression. In Chapter III., on "Reading and Practice of New Pieces," reference is made to small matters which a teacher of little experience might think unnecessary; yet it is by attention to these small details that students become great players. Chapter IV., on "Accompanied Melodies," deals with a difficulty "which is not often satisfactorily overcome," and contains useful hints and precepts enforced by illustration. Chapter V. is on "Values of Notes." One might think such a chapter superfluous. The values of notes are among the first things taught. That may be so, yet Mr. Peterson—as, indeed, all teachers of any experience—knows that in this matter obvious mistakes are constantly made by pupils. And so he utters a few wise words of caution, throws out some practical hints. In Chapter VI. our author is of opinion that pupils who declare that they cannot play from memory talk the "purest nonsense." And so say we, and probably all who have given serious attention to the matter. The important subjects: "Scales," "Key," "Tonality" are well treated, and, for the size of the book, in fairly comprehensive manner in Chapters VII. and VIII. Chapter IX. is devoted to "Fingering," and a pupil seeking guidance in this difficult matter will note with regret that it is one of the shortest chapters in the small book. Chapter X. concerns "Ornamental Chromatic Notes," and the closing one, "Ornaments and Grace Notes." At the head of this handbook might be inscribed: *multum in parvo*.

Carillon (Impromptu), Op. 33; and *La Fontaine* (Idylle), Op. 34. By C. B. LYSBERG. London: Augener & Co.

MANY modern pieces are brilliant yet at the same time trashy; it is, however, quite possible to have the former quality without the latter. Experienced teachers well understand the necessity for giving their pupils pieces in various style. After hard work at some serious classical composition, music of a lighter order forms a welcome change to both mind and fingers. The only thing a teacher has to see to it is that it is good of its kind. These two pieces of Lysberg are melodious and attractive, and the passages which make for brilliancy are also profitable. In neither are the difficulties excessive.

African Suite for the Pianoforte. Op. 35. By COLERIDGE-TAYLOR (Edition No. 6103; price, net, 2s.) London: Augener & Co.

THERE are some composers who make a little sensation, but only for a time; they are like the seed of the parable which straightway sprang up, because it had no deepness of earth, but soon withered away. Mr. Coleridge-Taylor, we believe, has come to stay. We have formed this opinion, not so much from what he has actually achieved as from the general folk character of his subject-material, his skill in the art of development, and the instinct which leads him to know when a phrase or figure has been sufficiently worked. The Suite under notice opens with a movement, entitled "Introduction," in march rhythm. The principal theme lacks neither charm nor character; one section of it is repeated several times, but on different degrees of the scale, with fresh harmonies, and with change of rhythm in the accompanying parts. A second theme in the key of the subdominant is afterwards introduced, and this is treated in similar manner. The quiet repetition of the principal theme over a tonic pedal with which the movement closes, is as simple as it is effective. The second movement, a *Larghetto* with the superscription, "A Negro Love Song," is charming, and attention has recently been called to it in these columns, in connection with a transcription of the music for pianoforte

and violin. Next follows a most engaging "Valse." The opening Schubertian theme is graceful, the workmanship easy, while the middle section offers good contrast. It is music which requires no analysis, but one to be listened to and enjoyed. The *finale*, a *Danse Nègre*, is lively, humorous, and clever. This edition of the "African Suite" is for pianoforte, but from the writing generally, one can plainly see that Mr. Coleridge-Taylor was really thinking of the orchestra. Schubert wrote some of his pianoforte music in a similar frame of mind. The composer has shown in previous pieces that he knows how to write for the household instrument. Some passages in the "Suite" are not over comfortable to play, but pianists who concentrate their attention on the music will easily forgive, and may be forget, any inconvenience to which they are put.

Perles Musicales: Recueil de Morceaux de Salon pour le Piano. No. 93. *La Gazelle, Pièce caractéristique*. Op. 22. By TH. KULLAK. Revised, phrased, and fingered by O. Thümer. London: Augener & Co.

THIS is a bright, sparkling piece. The light, tripping theme with which it opens may possibly lead the player to think he is going to have a merry tune, yet he will soon discover that the composer has given him work to do which will necessitate careful, steady practice. As he proceeds, however, he will take pleasure in the task. Difficulties of the proper kind—i.e. those created by one who understands the nature of the instrument for which he is writing—if not altogether beyond the strength of the player, rapidly diminish when boldly attacked. The composer of this piece was an accomplished pianist, and the demands which he makes in the matter of technique are quite legitimate.

Vorspiel: Overture to the Opera Lohengrin. By RICHARD WAGNER. Arranged for organ by J. Matthews. London: Augener & Co.

IN pianoforte transcriptions of orchestral works the sameness of tone-colour is undoubtedly a drawback; yet, considering the many advantages which that instrument offers, one tries to forget this. And then string passages in quick movements often come out more effectively on the pianoforte. The organ, however, is a better instrument to represent the orchestra in a quiet movement like the *Vorspiel* under notice, in which there are many sustained chords, and in which colour so helps one to distinguish the various parts of the polyphonic structure, and to enjoy the body of sound now becoming fuller and richer up to the climax when the brass enters, after which the reverse effect is produced. The transcription by Mr. Matthews is thoroughly good, and not difficult.

Eine Faust-Ouverture for Orchestra. By RICHARD WAGNER. Arranged for Pianoforte Duet. (Edition No. 7000; price, net, 1s.) London: Augener & Co. WAGNER wrote almost exclusively for the stage, but the *Faust-Ouverture* and the *Siegfried-Idyll* remain to show us what great things he might have accomplished simply as a musician. The overture was composed at Paris in 1840, during those early days when Wagner's ambition was high but his fortune low, and the music bears traces of his struggles and disappointments. The work was, however, re-written at Zürich in 1855. An interesting observation with regard to the character of the second subject in the key of the relative major will be found in a letter written by Liszt to Wagner, October 7th, 1852; and from a letter from the composer to his friend Uhlig (November 27th, 1852), we gather what he thought of his friendly critic's suggestion. This transcription of the work in duet form is well done, and not difficult.

Jagdstück and Andalusischer Tanz für das Pianoforte.
Von ARNOLD KRUG. Op. 81, Nos. 1 and 2.
London: Augener & Co.

HUNTING-PIECES are, as a rule, popular, for they recall the exciting pleasures of the chase and all its pleasant surroundings; and they suggest life, excitement, and health, for no one who is sick would go a-hunting. Mr. Krug's *Jagdstück* opens with a fresh, pleasing phrase in the key of E flat, which closes at the eighth bar on the dominant of the minor key of the mediant. With a new two-bar phrase commences a short modulatory passage, which appropriately typifies movement. On returning to the principal key another and quiet theme is heard. The middle section of the piece, in the key of the subdominant, is comparatively soft and dainty. An *Andalusian Dance* also suggests life and movement, though of an altogether different kind. The music is extremely light and graceful. The composer, as we may have remarked before, knows well how to write pianoforte pieces fairly simple, and yet tasteful and effective.

Song without Words for Violin and Pianoforte. By EDWARD GERMAN. (Edition No. 11441; price, net, 1s. 6d.) London: Augener & Co.

ALTHOUGH without words, the purport of the song can be partially gleaned from the character of the music. A few introductory bars lead to a theme, given out by the violin and echoed by the pianoforte, which indicates a quiet, pensive mood, and this is followed by a new and somewhat passionate strain. The opening theme is then heard again, supported by soft *arpeggio* chords. The music now passes from the key of E flat major to that of D minor, and the *tempo* becomes more lively. The previous subject-matter is here skilfully developed, special use being made of a quaver group, which is worked in *stretto* form up to a *largamente* delivery of the opening theme, but now over a fundamental discord. Soon afterwards we have a repetition, with certain modifications, of the principal section, followed by a peaceful *coda*.

Song without Words for Clarinet and Pianoforte. By EDWARD GERMAN. (Edition No. 7844; price, net, 1s. 6d.)

THIS is the same as the above, only with certain modifications, owing to the substitution of the clarinet for the violin, in the parts for both performers.

Ballade for Violin and Pianoforte. Op. 28. By R. ORLANDO MORGAN. London: Augener & Co.

WE have here an interesting piece. Already in the introductory *Largo* we feel that the composer has not succumbed to the restless spirit of the age. The quiet theme, given out by the violin in its low register, is not only engaging, but one which seems capable of expansion. It is followed by a *con anima* section which, after working up to a high note, gradually sinks down until the return of the opening melody. Then comes a passage gradually increasing in tone and *tempo*, and leading to an *Allegro con brio*, the theme of which has already been foreshadowed. The music, with fresh subject-matter and varied tonality, continues until the appearance of a brisk theme; it opens in the key of C (relative major of the principal key), but with ballad-like freedom soon exchanges it for others. After a time the original *Largo* theme is heard, and then a *coda* in the tonic major (A), calm, simple, and, major mode notwithstanding, slightly sorrowful. This *Ballade*, of which the violin part is grateful will be welcome.

Forty-two Études pour le Violon. Par RUD. KREUTZER. *Edition nouvelle, revue et doigtée par ERNST HEIM.* (Edition No. 5671; price, net, 1s.) London: Augener & Co.

"KREUTZER'S Studies," as Mr. Heim remarks in his short preface, "are of world-wide reputation," and they are interesting from a musical as well as a technical point of view. The name, too, of the composer, quite apart from his own achievements, has been immortalized by Beethoven, who dedicated to him one of his greatest sonatas for piano and violin, which, by the way, he is said never to have played. The preface, to which allusion has been made, is brief, but to the point. The student is therein informed that if he masters No. 1 with ease, he will be able to grapple successfully with the other numbers; it is, therefore, a touch-stone of prime importance. Young violinists, attracted by the glamour which surrounds these Studies, often commence to practise them at far too early a stage. The finger exercises Nos. 2 and 3 are short, but they are to be practised with the many different bowings which are indicated. They are intended as daily studies, a selection from the various bowings to be taken each day. These Kreutzer Studies are of no use to pupils who lack patience and perseverance, but anyone possessing these desirable qualities will heartily welcome them. They will not only make the fingers strong and agile, and teach the right hand to handle the bow with all possible dexterity, but they will train players to become *virtuosi*, using that term in its highest sense. Studies written by men who were masters of their instruments inspire confidence; they present, and in the best manner, difficulties which have to be conquered, and which, with time and patience, can be overcome. Of such kind are the Studies by Clementi, Cramer, and Chopin for the pianist; and those by Spohr, Kreutzer, and Paganini for the violinist. In various publications, especially in the *Gradus ad Parnassum* series of Studies, Mr. Heim has proved himself a capable and conscientious editor; and, again, in the work under notice, he has given students all needful help in the matters of fingering and bowing.

Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios. By RICHARD HOFMANN:—

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BEETHOVEN in the later years of his life used to speak disparagingly of his Septet, and in somewhat similar manner Wagner looked down on his *Rienzi*, for he could trace in it no "essential feature of my later-evolving

BARCAROLE

by

F. E. BACHE.

No 4, of "5 Charakterstücke," Op. 15.

Allegretto grazioso.

PIANO.

pp

ten.

And. *

cre - - - - - sen - - - - - do

ten.

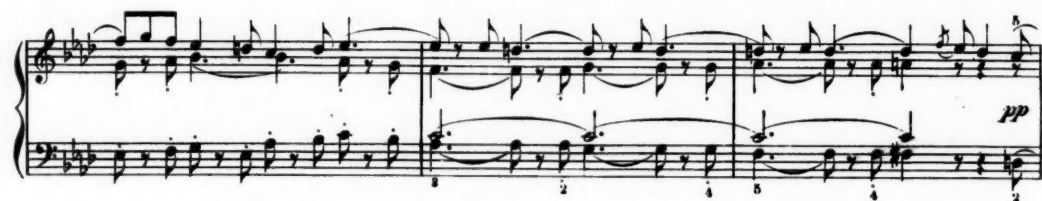
And. *

ben espressa la melodia

p

And. * *And.* * *And.* *

And. * *And.* * *And.* * *And.* *



First system of a piano piece. It features a treble and bass staff with complex, rapid sixteenth-note passages. The key signature has three flats. There are dynamic markings *ad.* and *ad.* with asterisks below the staves.

Second system of the piano piece. It includes the tempo markings *accelerando*, *rit.*, and *a tempo*. The lyrics "cre - - - scen - - - do" are written below the treble staff. The dynamic marking *p* is present. There are *ad.* and asterisk markings below the staves.

Third system of the piano piece. It features a treble and bass staff with sixteenth-note patterns. The dynamic marking *pp* is used. There are *ad.* and asterisk markings below the staves.

Fourth system of the piano piece. It continues the sixteenth-note patterns. The dynamic marking *p* is present. There are *ad.* and asterisk markings below the staves.

Fifth system of the piano piece. It includes the lyrics "cre - - - scen - - - do" and the dynamic marking *f*. There are *ad.* and asterisk markings below the staves.

Sixth system of the piano piece. It includes the dynamic markings *dim.*, *p*, and *un poco rit.*. There are *ad.* and asterisk markings below the staves.

a tempo
marcato il Basso
And. * *And.* *

a piacere
And. * *And.* *

a tempo
mp
ten. * *dim.*

sempre p
ten. * *And.*

p *pp* *ppp*
And. * *And.* *

art-views." That, of course, is the way with all great men; they are ever pressing forward, and it is especially difficult for them to gauge the exact merit of their youthful productions. Wagner's opinion of his opera was a natural one, but then it must be remembered that there are many who do not approve of the art-views which he afterwards adopted, and their estimate of the work would therefore be the reverse of his. Anyhow, one thing is certain; Wagner's early works lend themselves far better to transcriptions of the kind under notice than his later ones. The *Rienzi* potpourri gives the opening mysterious notes of the overture, followed by the "Prayer" theme. Soon we hear the broad phrase in $\frac{3}{4}$ measure, sung by Rienzi as he replies to the "Messenger of Peace" (Act 2). Then comes part of the rhythmical March from Act 3, as the citizens, alarmed by the sound of bells, assemble in the public square. And soon afterwards we have the delightful chorus of the "Messengers of Peace," and next, as a marked contrast, the energetic strains of the "Hymn of War." After two short excerpts, the graceful song of the chief Messenger of Peace is heard, a martial phrase from the trio for Irene, Andriano, and Rienzi in Act 1, a portion of the vigorous finale of Act 2, Rienzi's bold song of liberty at end of Act 1, and, by way of close, the exciting theme with which the overture ends. Of the various arrangements (*A* to *S*) given at the head of this notice, which have been carefully prepared by Mr. Richard Hofmann, all we can say is, that the greater the number of instruments employed, the better. This is, of course, self-evident, but it is not always easy to gather together three, four, five, or six performers (as required for *E* and *H*, *G* and *M*, *L* and *O*, and *N*), and then such a limited transcript of the opera, as *A*, *B*, or *K*, is thankfully received.

Tannhäuser is an opera which enjoys wide popularity; there is enough of the old Adam in it to interest those who do not take kindly to Wagner's later music-dramas, and enough of the new Adam to attract those who regard it merely as representative of the master long before his genius was matured. There is really nothing new to say about so well known a work, and therefore a brief description of the contents of this potpourri will suffice. It opens with the Pilgrims' Chorus, the slow, solemn strains of which, when the work was produced, must have sounded novel to ears accustomed to the ordinary, lively, bustling overtures. They are followed by *Tannhäuser's* jubilant song to Venus; then with a certain dramatic consistency, comes the soft, beseeching phrase, in which, near the close of the first act, Wolfram bids the wandering minstrel return; and next some of the Venusberg music. This, however, soon comes to an end, and we have the opening of the 2nd act, followed by the "Star of Eve" song. Soon afterwards we hear the tender notes in which the minstrel, in Act 3, acknowledges himself a slave to Venus. The "greeting" phrase of the Landgrave leads to the great processional march of the 2nd act, the only suitable music in the opera for an effective climax in a transcription of the kind under notice.

Four Pianoforte Sketches, Op. 30; *Lang Syne*, Duet for soprano and contralto; and Songs, *This Life is a Fleeting Breath*, and *Far from my Heavenly Home*.

By ALICIA A. NEEDHAM. London: Novello & Co. The four Sketches show that the composer is a good pianist, for all the passage writing is comfortable to the hand and grateful to play. And then there is no little taste and skill in the music itself. Of the four we like the second and fourth best, especially No. 2, the "Old Spinning Wheel," which for an "old" wheel works

remarkably well. These pieces have been dedicated to, and played by, Miss Natalie Janotha. The "Lang Syne" duet, words by Alexander Anderson, is quiet and expressive; the spirit of the poem is well reflected. The words are Scottish, and Scottish elements are to be met with in the music, yet there is no excess of local colour. In the two songs for solo voice there are pleasing thoughts and interesting harmonies. In the secular song, however, the arpeggios on page 3, and again further on, are of somewhat cheap effect. And in the sacred song, although there are many good points, yet, to use a hackneyed though convenient expression, it shows will rather than inspiration.

Echoes and The Fairies' Revel, 2 Two-part Songs for Female Voices with Pianoforte accompaniment. By ARTHUR W. MARCHANT. (Edition Nos. 4101 and 4102; price, 3d. each.) London: Augener & Co.

ECHO answers have often been attempted by composers from Purcell to Humperdinck; the mere change, indeed, from *forte* to *piano*, quite apart from any "echo" intention, is one of music's most striking contrasts. In the two-part song before us the echoes themselves of distant sounds are heard, and then the dying away is effectively expressed in a diminuendo passage. The song itself is delightfully fresh and attractive. *The Fairies' Revel* is, as one would expect, more lively, and in its way equally pleasing. The superscription, "Canon in Unison," need not cause alarm, for the music, though clever, is bright and flowing. Fairies are far too sensible to sing anything dull or dry.

Operas and Concerts.

CARL ROSA OPERA COMPANY.

ON January 2nd this company opened a brief campaign at the Lyceum Theatre, under some disadvantages, the company not being provided with a permanent conductor. In this emergency, Mr. Jacobi, who had for so many years conducted at the Alhambra, undertook Wagner's *Tannhäuser*. That great credit was due to him must be frankly admitted, but directing an Alhambra ballet and a Wagnerian opera are matters so essentially different that it was no wonder if occasionally a little roughness and indecision could be noticed. Mr. Jacobi, finding that he could not obtain the full rehearsals he considered necessary, resigned the post, and, after some further changes, the *bâton* was eventually taken by Mr. Hamish MacCunn, the well-known Scottish musician. Notwithstanding the serious difficulties thus created, fairly good work was done, and there was evidently a disposition on the part of the public to encourage the enterprise, especially when works by Wagner were given. For example, on January 5th, *Lohengrin* attracted a crowded audience, and with Miss Lucille Hill as Elsa, Mr. Brozel as the hero, and Mr. Tilbury as the King, a performance of a most creditable kind was given. Lighter operas, such as *Carmen*, *Faust*, etc., were presented, and as they made less demands upon the company they were quite successful. It appears certain that with capable management opera in English would not lack support. Another unfortunate circumstance was that Dr. Osmond Carr, who has successfully carried the company through many difficulties in the provinces, quitted his post after the start was made at the Lyceum Theatre.

SATURDAY POPULAR CONCERTS.

THE Saturday Popular Concerts continue to prove attractive, and on January 14th a very large audience assembled to give Herr Mühlfeld a hearty greeting. The distinguished clarinet performer who so astonished and delighted frequenters of St. James's Hall a few years ago has paid a short visit to London, and his cordial reception proved that the impression made by his great ability when formerly here was not effaced. In fact, he was the lion of the concert on the above occasion. Herr Mühlfeld

brought with him a work of importance by the Bohemian composer, Dr. Rabl. This was a quintet which, with a viola part instead of the clarinet, has already been heard in this country. Herr Mühlfeld also took part in the Quintet of Brahms in B minor, composed for him in 1891. Another interesting work for the clarinet was Weber's *Duo Concertante* in E flat, originally composed for Baermann, and often performed by our own admirable player, Mr. Lazarus. Dr. Von Bülow endeavoured to transform this duo into a work for two pianofortes, but the music was less attractive than in its original form. Referring to Dr. Rabl, we are reminded that his acceptance here was largely due to the influence of Brahms, who had a strong belief in his gifts as a composer. Possibly Brahms was attracted rather by the promise of future excellence than by what Dr. Rabl had actually achieved, but there are certainly passages of great charm and originality in the quintet. The *andantino*, being excellent music, it was so appreciated that the audience insisted on it being repeated. Brahms's Clarinet Quintet in B minor has been played at the Popular Concerts on several occasions, especially in 1892, when it was first heard in London. Herr Mühlfeld met with a reception worthy of a great artist, and it is not unlikely that the interest taken in his performance will help to revive the popularity of the clarinet, which has somewhat gone out of fashion of late years; for it has not been handled with the skill and delicacy of this remarkable performer, who is entirely free from the coarseness of tone frequently associated with the instrument. Herr Mühlfeld had the principal share of the programme. He was ably assisted by Mr. Borwick, who played a Mozart sonata. Other artists associated with him were Lady Hallé and Messrs. Inwards, Gibson, and Ludwig. Miss Fydel, a contralto, sang, and although evidently nervous, her reception was favourable.

MR. LEONARD BORWICK'S RECITALS.

THE first of a series of recitals by Mr. Leonard Borwick was given on Monday, January 16th, at St. James's Hall. The pianist was fortunate in having the co-operation of Herr Mühlfeld, the result being that the clarinet Sonatas of Brahms in E flat and F minor were introduced in the programme, to the great satisfaction of a very large audience. It will be remembered that these works caused quite a sensation in 1895 when performed by Herr Mühlfeld and Miss Fanny Davies. They have been since heard in London, the E flat Sonata being still, as at first, the most popular, although the other is gaining in favour. The former would be a remarkable work if only for its beautiful *allegro appassionata*, and the simple and homely melody so admirably varied which forms the *finale*. It was finely played, Mr. Borwick sharing in the good impression made, and being in all respects worthy of his distinguished companion. The pianist had ample opportunities later in the concert. He played two transcriptions of Bach's organ pieces, a Harpsichord Sonata of Scarlatti in B minor, a Capriccio of Handel—a charming example of the master, and admirably interpreted—the Fantasia of Chopin in F minor (Op. 49), and the same composer's Scherzo in E (Op. 54)—a work not often heard. This was encored, but Mr. Borwick responded with one of Chopin's waltzes. An interesting contrast was made by the performance of an Andante, with five variations, by Mozart, originally written for a toy-clock or musical-box in 1786, and arranged by Mr. Borwick for the pianoforte with much taste. He has preserved to a great extent the peculiar tinkling effect of the original.

THE NEW SAVOY OPERA.

UNDER the title of *The Lucky Star*, a new opera has been produced at the Savoy Theatre which seems likely to enjoy some popularity. The great difficulty Mr. D'Oyly Carte has to contend with is the prevailing demand at the Savoy for something of the Gilbert and Sullivan pattern; but hitherto all attempts to follow in their footsteps have proved unsuccessful. Revivals of Offenbach have shared the same fate, opera-bouffe by that composer requiring a broader style of treatment than would find favour on the Savoy stage. A recent attempt to refine Offenbach's *Grand Duchess* did not please. The omission

of the Parisian spice, which so strongly flavours that opera-bouffe, only made it, as Hamlet says, "flat, stale, and unprofitable." The latest Savoy production possesses some of the buoyancy of the opera-bouffe style, but, happily, it is entirely free from its vulgarity. The story has been evolved in a singular manner. Originally produced in Paris, it was taken in hand by two American authors, then Mr. Brookfield wrote new dialogue, and other authors have supplied pleasing lyrics, the music being composed by Mr. Ivan Caryll. A portion of the original music by Chabrier has been retained, and it would, perhaps, have been wise to have kept more of Chabrier's music, owing to its dramatic qualities; but Mr. Caryll has composed some lively vocal melodies and gay dance tunes, and they are certainly well received, even if they possess but slight claims to novelty. The composer keeps, for the most part, in the beaten track, and his themes are familiar. The story is compact and amusing. An Oriental monarch, King Ouf the First, has been accustomed to give an annual fête to his subjects, one of the festival items being an execution. The chief of police cannot discover any criminal who deserves the scaffold, but the king, who chooses to wander, like Haroun-al-Raschid, among his people in disguise, meets with an itinerant artist who has a dispute with him, and in a rage strikes the king. He is doomed to die, when the Court Astrologer declares that the young man is born under the same star as his Majesty, who, if the culprit be executed, will expire twenty-four hours after. This leads to some ludicrous incidents, particularly as the young artist is in love with a lady who proves to be a princess on her way to the court of King Ouf to be betrothed to that monarch. Mr. Walter Passmore, a comedian of great talent, is so comical as the grotesque king that his performance largely contributes to the success of the opera. Several other performers do good service, and with an excellent chorus, beautiful costumes, splendid scenery, and an efficient orchestra, *The Lucky Star* had a favourable reception on the first night, and will probably continue to illuminate the Savoy stage for some time to come. The opera, it must be admitted, comes in some instances extremely near to the style of a Gaiety burlesque, and there is even a dash of pantomime in some of the incidents—for example, in a grotesque duel with wooden swords between the king and an ambassador. But not having a Gilbert and Sullivan opera ready for his patrons, the manager can hardly be blamed for producing the liveliest piece he could obtain. If there are incidents of no artistic value, they are at least mirth-provoking.

ROYAL CHORAL SOCIETY.

THE special performance of Handel's *Messiah* by the Royal Choral Society, without the "additional accompaniments," was regarded with great interest in the musical world. Since the discovery by Professor Prout and Dr. Mann of the separate parts of the *Messiah*, as arranged by the composer, at the back of the organ loft at the Foundling Hospital, there has been a strong desire to hear the oratorio in its original form. It was completed September 14th, 1741, and it is a fact little known that Mozart wrote the additional accompaniments for a performance at Vienna, where an organ could not be obtained. It was, therefore, an error to suppose that Mozart added to the score with the idea of improving the work of Handel. It is said that the score of the oratorio at present in use was first performed in March, 1805, at Covent Garden, when various passages for wind instruments were introduced which had never before been heard in Handel's score. One of the most striking changes in the Royal Choral Society's performance was in the "Pastoral Symphony," in which Handel's simple arrangement for strings was employed. The bassoon and clarinet parts in the accompaniments to "He was Despised" were also omitted. It was thought by many auditors at the Albert Hall that the original accompaniments seemed scarcely sufficient for the body of tone produced by the choir. But the powerful organ to a great extent restored the balance. It was admirably played by Mr. Ballour. On the whole, it may be said that the experiment was successful. Madame Albani, Madame Himing, Mr. Lloyd Chandos, and Mr. Watkin Mills were the principal soloists. Sir Frederick Bridge conducted with his accustomed ability.

CRYSTAL PALACE CONCERTS.

THE remaining concerts of the season will be eight in number, the first taking place on February 25th. The annual benefit of Mr. Manns is announced for May 6th. Herr Von Dohnányi will make his *début* at the Palace at the first concert, when a Symphonic Poem by Mr. W. Wallace, founded upon Rossetti's ballad "Sister Helen," will be given. At the next concert Dr. Joachim will play Beethoven's Concerto, while Tchaikowsky's Symphony in D, No. 3, will be a welcome novelty. On March 11th Herr Schelling, a pupil of Paderewski, will make his *début*, and a new violoncello Concerto by M. Jacques Renard will be played by the composer. The centenary performance of Haydn's *Creation* is announced for March 18th, preceded by a march written by Haydn for the Royal Society of Musicians in 1795. Mr. Frederick Cliffe's admirable Symphony in C minor, No. 1, will be found in the programme at the end of March; and a Symphonic Poem by Mr. W. H. Bell is to be produced, based on one of Chaucer's tales. Among other important revivals is Sir Arthur Sullivan's Symphony in E, last heard in 1876. The novelties include works by Miss Liza Lehmann, Mr. Reginald Steggall, and Herr Xaver Scharwenka.

On June 24th *Elijah* will be given on the Handel Orchestra, with band and chorus of 3,000.

MISCELLANEOUS MUSICAL ITEMS.

IT is early to speak of the Norwich Festival, but it may interest many to hear that a work by the Abbé Perosi will be included in the festival programme. This is the *Passion of Christ*, which created such a sensation last year at Milan. The clerical composer has suddenly become famous as one of the most remarkable of modern Italian musicians.—The proposals of the syndicate of which Earl Grey, Mr. Higgins, and Mr. Grau are the directors, to purchase Covent Garden of Mr. Faber for £110,000 have been accepted by that gentleman, and the alterations and improvements commenced by him will be carried out, the season commencing on May 8th. The contract was agreed to on January 18th. We hope the Grand Opera Syndicate will be successful.—Madame Patti's marriage has caused much excitement in the vicinity of her Welsh castle, many wealthy residents having subscribed considerable sums towards festival decorations.—Mr. David Bispham writes from New York that he will give a series of classical concerts in London during May. Among the items will be Schubert's cycle *Müller-Lieder*, which Mr. Bispham has recently given with great success in New York and Boston.—A new string quartet, by Ottokar Novacek, was given at the Curtius Concert Club by Mr. Richard Gompertz and his party. Mdlle. Nuola, a dramatic soprano who has studied under Madame Marchesi, and has appeared in opera at Nice and elsewhere, gave a concert at St. James's Hall on January 18th. She was favourably received, and but for too frequent use of the *tremolo*, would have been still more successful.

Musical Notes.

Berlin.—Emanuel Chabrier's strongly Wagnerian but little "individual" posthumous operatic fragment, *Briseis*, was warmly received under Richard Strauss's direction at the Royal Opera. The subject is taken from Goethe's "Bride of Corinth." Consequently no connection with Carl Goldmark's Homeric work, *Briseis*, which was renamed *Die Kriegsgefangene*, and produced at the Vienna Imperial Opera on the 16th ult.—The Royal Administration has acquired the right to perform the oratorio, *The Resurrection of Lazarus*, by Lorenzo Perosi, the much-talked-of twenty-six-year-old pale little Abbé of San Marco, Venice, whose sacred works are the rage in Italy. His latest oratorio, *The Resurrection of Christ*, has just been given with extraordinary *éclat* at Rome. The music is described by a German connoisseur as very pleasing, without depth, never rising to

grandeur, yet free from triviality, and indulging in numerous reminiscences. His facile melodic invention seems to point to the lyric stage rather than to oratorio. His so-called sacred tunes are hummed in the streets. His Holiness the Pope is said to have appointed him director of the Sixtine Chapel in order to debar him from the right of conducting his works in unhallowed opera-houses.—The Royal Opera has performed 55 different works in 1898: 10 by Wagner, 5 by Verdi, 4 each by Mozart, Meyerbeer, and Lortzing, 3 by Auber, 2 each by Weber, Rossini, and Kienzl; *Czar und Zimmermann* had 28 representations; *Tannhäuser*, 19; Thuille's beautiful *Lobetanz*, 18; Thomas's *Mignon*, the same number; *Lohengrin*, 17; Lortzing's *Undine*, 14; *Bajazzi*, 14; *La Muette de Portici*, Bungert's *Odysseus*, *Hänsel und Gretel*, 13 each; *Don Juan*, 10; *L'Africaine*, *Prophet*, *Meistersinger*, *Freischütz*, *Evangelin*, 9 each; Lortzing's *Beide Schützen*, 8; *Fidelio* and *Faust*, 7 each; *Cavalleria*, 6; *Der Ring des Nibelungen*, and *Rienzi*, 5 each; Kienzl's *Don Quixote*, *Les Huguenots*, *Magic Flute*, *Barber of Seville*, Zichy's *Atar*, 4 each, making a total of 75 performances of works by Wagner, 53 by Lortzing, 24 by Meyerbeer, 20 by Mozart, 18 by Thuille, 18 by Thomas; 15 by Auber, 14 by Leoncavallo, 13 each by Bungert, Humperdinck, and Kienzl, 10 by Weber, 7 by Verdi.—Paul Geisler's one-act opera, *Wir Siegen*, was produced at the Theater des Westens with only very moderate success, owing perhaps in part to a rather defective performance.—The Philharmonic Society, under A. Nikisch, produced a symphonic *Fata Morgana* by Karl Gieitz, which displays considerable technical skill, though slight original invention. It is replete with unscrupulous copies from Wagner. The Free Musical Union, under the direction of Kapellmeister Göttmann, produced besides a "Set of Symphonic Tales" by the distinguished Flemish composer, Peter Benoit, in accordance with its rules, only MS. works, including 9, mostly unvocally written, songs by Georg Stolzenberg, which realize the extreme of musical miniature painting. Considerable talent was shown in Arno Rentsch's song-cycle, "In the Change of Time," for the odd combination of vocal quartet with viola and piano. A sonata for oboe and piano by Max Laurischka presented a pleasant change from the vocal element. The new Salle Beethoven, which adjoins the Philharmonie, is the most splendid concert-room in Berlin, which is saying a good deal. It was inaugurated with a concert devoted exclusively to the works of its patron saint, executed by Joachim, Hausmann, Busoni, Clotilde Kleeberg, and other eminent artists. It has transpired that Dr. Jos. Joachim is in possession of a MS. Violin Concerto by Robert Schumann, dated Düsseldorf, 11th Sept. - 3rd Oct., 1853, that is, about six months previous to the outbreak of the terrible mental derangement which led to his confinement in an asylum. Notwithstanding some isolated beauties, the distinguished virtuoso considers the performance or publication of the work incompatible with his reverence for the great master's genius and fame.

Leipzig.—According to Breitkopf and Härt *Deutscher Bühnen-Spielplan* for 1897-8, which takes account of the repertory of all German stages in Europe, including even those existing in Switzerland and Russia, Wagner had "the lion's share": *Lohengrin*, with 287 performances; *Tannhäuser*, with 251; *Flying Dutchman*, 142; *Meistersinger*, 107; *Nibelungen*, sections, 317; *Tristan*, 58; *Rienzi*, 40; total, 1,202. Of these Berlin gave 67, Vienna 51 representations. Next comes Mozart with 452, Lortzing with 378, Weber with 296 performances. *Fidelio* scored 141; *Carmen*, 212; *Faust*,

192; *Mignon*, 172; Verdi, 436; *Cavalleria*, 254; *Barber of Seville*, 128. Total, Italians only, 850.—The same firm has published a third and considerably enlarged edition of Hermann Kretzschmar's "Führer durch den Konzertsaal." This excellent guide to conductors and others in search of novelty should prove the more valuable, considering the vast quantity of new musical production. According to Friedrich Hofmeister's catalogue, 7,231 instrumental, 4,659 vocal, and 384 literary works appeared in Germany during 1897. The instrumental works include 2,547 for piano, and 520 for full orchestra.

Dresden.—A one-act very Wagnerian, but not very comical, "comic" opera, *Der Schelm von Bergen*, by Ed. Behm, who is chiefly known as a pianist, is very largely indebted to Anthes, as the Schelm (rogue), for its friendly reception. The Court Opera will celebrate the 200th anniversary of the famous composer Hasse's birth, which occurred on May 25th, 1698, at Bergedorf, near Hamburg. He was nicknamed "Caro Sassone" by the Italians. The blind organist, Bernhard Pfannstiehl, brought out two works new to Germany: A "Fantaisie dialoguée," for organ and orchestra, by L. Boëllmann, and a "Marche-Fantaisie," on two sacred themes, for organ, eight harps, and orchestra, by Guilmant. The last-named piece in particular produced a striking instrumental effect.

Dessau.—A new opera, *Der Klosterschüler von Mildensfirth*, poem and music by Karl Kleemann, Court Kapellmeister at Gera, has been produced with genuine success, which attended likewise several repetitions of the work. The local Court Theatre would have celebrated the 100th anniversary of its existence with a performance of Dittersdorf's *Das rothe Käppchen* but for a death in the Ducal family. The new year was inaugurated with excellent renderings of Gluck's two *Iphigenias*, under August Klughard's artistic direction.

Weimar.—The Richard Wagner Society has resolved its dissolution, its *raison d'être*, with Wagner supreme on all important stages and Bayreuth self-supporting, having ceased to exist.

Cassel.—G. Kulenkampf's three-act opera, *The Bride of Cyprus*, after Paul Heyse's novel, was very favourably received under Dr. Beyer's *bâton*. For the choral competition for the Emperor's prize a committee of fifty-one local gentlemen has been appointed by the Emperor. Eighteen vocal unions, consisting of 2,674 members, have sent in their names.

Strasbourg.—Anton Rückauf's three-act opera *Die Rosenthalerin* met with decided success.

Munich.—The Schwartz Quartet party produced a pianoforte quartet, Op. 2, in F minor, by Felix von Rath, which created a very favourable impression.

Cologne.—The preludes to Arnold Mendelssohn's opera *Der Bärenhäuter* were played for the first time.

Heidelberg.—A skillfully written and thoroughly devotional *Christmas Mystery*, by Prof. Dr. Ph. Wolfrum, Director of the Bachverein, was successfully introduced by that society for the first time.

Dortmund.—Under the direction of C. Holtschneider, the Palestrina Society, composed of about eighty voices, gave its first "Historic" concert. The pieces chosen covered a period of over 600 years, from 1200, the era of the Troubadours, till the present time, and included a "Chanson" by Count Thibaut of Champagne, King of Navarra (died 1253). The Roman school of the sixteenth century was represented by Palestrina, the old Venetian by Donati, the Tuscan by Ingegneri, ancient French opera by Lully, and the German period of musical genius by Handel.

Köslin.—The male-voiced "Sängerbund" celebrated the fiftieth anniversary of its foundation with great *déclat*. The only surviving originator, Eduard Bähr, aged eighty, was present.

Bayreuth.—On Cosima Wagner's birthday, her son Siegfried gave a performance, with the aid of the Nürnberg orchestra, of fragments of his comic opera, *Der Bärenhäuter*, which was successfully produced at Munich on the 22nd ult. About forty intimate friends and critics were present, who are said to have been unanimous in praise of the work both as regards musical invention and orchestration.

Vienna.—Goldmark's new opera, *Die Kriegsgefangene*, was produced on Tuesday, January 17th, at the Opera House, and with great success. The *Queen of Sheba* occupied the composer for five years, but he completed his latest work for the stage in four months. The author of the libretto is Emil Schlicht, said to be the pseudonym of a high ecclesiastical dignitary. The story is Homeric: it begins with the funeral of Patroclus, and ends with the passionate love of Achilles for Briseis.—See also letter of our special correspondent.

Linz.—The pretty Upper Austrian town on the Danube is doing wonders under the enthusiastic direction of Aug. Göllerich. Liszt's oratorio *Saint Elizabeth* was recently given in most creditable style with about five hundred executants.

Pressburg.—Giulio Gottrau's opera, *Griseldis*, which had already been given in several important Italian cities, was very well received here—with the libretto translated by Ludwig Hartmann and several new numbers added to the score—under the conductorship of Victor Heller, nephew of the celebrated composer of pianoforte music, Stephen Heller.

Paris.—*La Burgonde*, a four-act opera by Paul Vidal, produced at the Grand Opéra, belongs rather to the old than to the new style of the lyric drama. It is sadly deficient in originality and dramatic interest. Mlle. Breval, MM. Delmas, Alvarez, Noté, and Vaguet were the principal interpreters.—The new Opéra Comique was inaugurated with due solemnity. It is situate on the site of the ill-fated building which was burnt down in 1887. Opinions are at variance as to the merits of the new theatre. The lowered orchestra, introduced for the first time in France, has not met with favour, and is to be done away with. Comic opera is certainly least suited to this very questionable innovation. The inaugural performance consisted of fragments. *Carmen* was the opera of the opening night. Then *Fidelio* has been revived, after an interval of thirty-eight years! This opera was no success at that time, in spite of Viardot's impersonation of the title-*rôle*. On the present occasion Rose Caron was *Fidelio*; Vergnet, Florestan; Beyle, Rocco; Bouvet, Pizzarro; Laisné, Marcelline; Carbonne, Jaquino. Gevaert's recitatives were used, and Messenger conducted. The first performance in Paris of the great work took place in 1829. It attained a brilliant success with Schroeder-Devrient as *Fidelio*, Haitzinger as *Florestan*, in 1830-31. It was again given in 1842, and likewise in 1882 with Crivelli (now Countess Vigier) and Calzolari.

Calais.—A Symphony Concert Society, numbering already fifty-six executants, has been started under the direction of Emile Camus.

Brussels.—Jan Blockx's three-act opera, *Princesse d'Auberger*, which had been given in Flemish at Antwerp and Ghent, was for the first time produced in French with success at the Monnaie Theatre under the conductor Flon.

Antwerp.—As the result of twenty-five years' researches, the original home of Beethoven's ancestors was Mecheln,

not Antwerp, as recently stated in the press. Anyhow, it is curious to notice that Antwerp and surrounding districts are as full of Beethovens as Germany is of Schillers and Wagners.

Stockholm.—A new opera, *Tirfing*, by the young Scandinavian composer, W. Stenhammar, has met with considerable success. Both the text and music are effective.

Riga.—A very curious print has been accidentally discovered, in which Richard Wagner, as Kapellmeister of the local opera, humbly invites the public to his benefit performance of *Norma*, on December 11th, 1837, in which he designates Bellini's work as music which speaks to the heart, as genuine inspiration, and free from modern platitudes, rich in melodies, marked by real passion and profound truth.

Wichotinez.—In this small village, Rubinstein's birth-place, the foundation stone of a Rubinstein Conservatorium has been laid, and 50,000 roubles have already been collected.

Milan.—The Scala Theatre opened the new season, after a long pause, with Wagner's *Meistersinger*. What would Rossini say, who is reported to have remarked on a certain occasion that mistakes in the orchestral parts of *Lohengrin* did not matter, as it was cacophonous music anyhow!—A collection has been started by the journal *La Sera* on behalf of the once celebrated baritone, Sebastiano Ronconi, aged 90, brother of the still more famous Giorgio.

Naples.—An operetta, *Lilla*, by Pannaria, has been produced with moderate success at the Fenice.

Madrid.—A comic opera, entitled *Niña Rosa*, with music by Angel Rubio and Estelles, has been produced with signal success.

Barcelona.—A new paper, under the direction of Agustin Salvans, *La Musica Ilustrada*, has issued its first number.

MR. MAX PAUER recently played in Vienna, and pleased so much that the post of principal pianoforte professor at the Conservatorium there was offered to him. The similar position he holds at the Stuttgart Conservatorium is, however, of so agreeable a nature that he declined the proffered distinction.

It is said that one of the earliest novelties at Covent Garden next season will be an opera, *La Princesse d'Auberge*, by M. Jan Blockx, which has attracted so much attention in Brussels. It may be added that this work is to be performed this month at The Hague. Among the composer's principal works are *Vredesang* and *Op den Spoon*, both for double choir, soli, and orchestra, also a comic opera, *Maitre Martin*, given at Brussels in 1892.

AT Messrs. Paterson and Sons' sixth subscription Orchestral Concert at Edinburgh on Monday, January 16th, the programme included an Overture, "Hirlanda," by Wilhelm Bruch, which seeks to represent the triumph of true love over all obstacles; also a Symphonic Poem, "Appeal to Happiness," by Walter Petzet. This composer, born at Breslau in 1866, studied at Munich under Rheinberger, and afterwards under Von Bülow. He lives at present at Karlsruhe.

DEATHS.—Arsandaux, professor of vocalization at the Nantes Conservatoire.—Andrea Peterssen, violinist, much patronized by Jenny Lind.—Andreas Prinz, singer of the Imperial Opera, Vienna, aged 61, died at a merry gathering whilst sitting down to the piano to sing a popular song.—Andreas Hussla, Kapellmeister of the St. Petersburg Opera.—Joh. Seb. Mills, pianoforte virtuoso of New York, aged 60.—Elena Santz, born in Spain, a distinguished vocalist, dancer, and celebrated beauty, Bizet's

typical Carmen.—Georg Goltermann, for forty years Kapellmeister of the Frankfurt Town Theatre, famous 'cellist and composer of symphonies, chamber music, concertos, and a vast quantity of other pieces for his instrument, born at Hanover, 1824.—Anton Lutz, chorister and actor, the oldest active member of the Weimar Court Theatre, aged over 80.—Carlotta Carozzi-Zucchi, once a successful cantatrice, aged 67.—J. Baptiste Pujol, head of the Spanish pianoforte school, teacher of nearly all the foremost Spanish pianists, composer of some charming pianoforte pieces, and author of a valuable work, "Nouveau Mécanisme du Piano."—Albert Becker, distinguished composer, particularly of sacred music—oratorios, cantatas, masses, etc.—director of the Royal Cathedral Choir at Berlin, born at Quedlinburg in 1824.

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